

PAGE 5-
"LITTLE WONDER" 15

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"THE KING AND I" (SEE PAGE 3)

MORE ON BIX W/ PICADILLY PLAYERS (P.10)
FIRST ELECTRIC VICTORS 3/25



THE MAGAZINE OF
RECORD STATISTICS DECEMBER 1967
AND INFORMATION 30 cents

record research

IRAGEN (VERY RARE)



THE "KING" CATALOG (SEE PAGE 6,7)

A LISTING IN THE GROWTH OF RECORDED POPULAR MUSIC AMERICANA

George 'Hooper' Butler ("Dumbest King")
(See p.2)



GEORGE 'WILD CHILD' BUTLER

LATEST WILLIE DIXON ENTRY FOR BLUES STARDOM (SEE PAGE 4)

OTHER FEATURES: LITTLE WONDER EXCERPTS; IRAGEN LABEL LISTING; EDISON SAMPLE RECORDS (Part 2); BAKER MILLIAN; CLEO GIBSON; BERNIE SCHULTZ; LONNIE JOHNSON & GIN BOTTLE 4; PHIL HARRIS IN AUSTRALIA (1926); plus data on SPIKE JONES, BILLY MURRAY, HOT & HEAVY, AILEEN STANLEY etc.



The fellow on your right is Jodie Edwards known by his stage name as BUTTERBEANS on the front steps of his elegant Southside Chicago home tickling the funny bone of staffer, John Steiner. This photo was taken in the summer of 1961. Today, the BUTTERBEANS is no more. He went to join his famous counterpart, SUSIE up there to make Gabriel happy. For more than 50 years B & S ruled the traveling circuits with their mirth and song and put a lot of it down on phonograph records for posterity. In 1960 after nearly a hiatus of 30 years they recorded again and they were their magnificent best. A few years later Butterbeans lost Susie but this did not stop B. In the true trouper spirit he teamed up with their adopted daughter, Dixie - and they carried on. They were the laffs for the powerful James Brown show which toured widely. November 1967 was the last month for B. They say his end came because he wouldn't temper down one of his vigorous routines. Show dignitaries came from all over to give BUTTERBEANS his last ovation.

RECORD RESEARCH

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PERFECT ISSUE 51/52 \$1.

GEORGE HOEFER, Age 58... Man! this cannot be. But it has happened. What a tremendous loss. We cannot really estimate George's value at this time because future generations will enjoy the fruits of his very prolific jazz writing career which spanned more than 30 years. The future will laud George Hoefer and award him his position as one of the great forces in Jazz whose pen documented vast amounts of history. ALSO FAREWELL A LA BLUES TO PIONEER BLUES VOCALISTE, IDA COX - AND TO THE LITTLE GIANT OF THE TROMBONE, JIMMY ARCHEY - AND TWO OTHER 'BONE' MEN WHO MADE A LOT OF PEOPLE HAPPY WITH THEIR JOYFUL SOUNDS - THEY BEING KEG JOHNSON AND HENDERSON CHAMBERS -LK

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND 2/6d each.

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- ISSUE 13: CHECKER, MIRACLE, SUNRISE
- ISSUE 14: COLUMBIA 30000, MERCURY 80
- ISSUE 15: JUST PUBLISHED - MANOR-ARC REGIS and J.O.B.
- ISSUE 16: (IN PREPARATION) - SITTING IN etc.

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Introduction by Perry Armagnac
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"THE KING AND I"

by Victoria Spivey

From the forthcoming autobiography
of Victoria Spivey

I remember when all comet and trumpet players took their hats off to the fabulous King Joe Oliver. I met him face to face in 1928. He was not fat nor skinny, not tall nor short. He was a medium dark brown with a big heart but he seldom smiled. He kept his mind on that great cornet which made so much history and influenced so many, and he helped me add some history to my then budding career. How did it happen! It was like a dream when I think about him and the wonderful event of getting the opportunity to not only record with the King and Clarence Williams Jazz Band but to appear with them at a Times Square Theatre, the Little Theatre, where Earl Hines, Coleman Hawkins and others gave concerts in 1964. I was a spectator at these concerts and when I looked about the theatre a cold chill came through my bones. My memory flashed back to 1928 when I sang on that same stage. I could actually see a vision of myself with Clarence Williams Band as the stage lights flickered on and off. Yes, those were wonderful days which I can never forget. Here's the story.

The then assistant to Eli Oberstein of Okeh Records, Tommy Rockwell, who helped me so much in furthering my recording career and who later became the president of Okeh and Partner in the powerful Rockwell-O'Keefe Booking Agency, sent me over to Clarence Williams office on Broadway to rehearse with Clarence's Pickup Band. And that is when I first saw the famous King Oliver who was doing a great deal of recording at that time. I didn't realize how lucky I was to have the opportunity to record with Clarence Williams as he had the aces in hot recording stars working for him. He was a powerful man not only as a composer, band leader, radio star, stage performer and publisher but he was a tremendous giant in the recording industry having made hundreds of sides for many companies. I was very dismayed recently to hear of his passing. He was a very important man and should get his rightful spot in history. Getting back to little old me, I finished the rehearsal and was ready for Tommy's bidding for the forthcoming recording date with these same musicians.

About a week later in September 1928 I went downtown to 11 Union Square off 14th Street in New York City and recorded HANDY MAN and ORGAN GRINDER with Clarence Williams and his group including King Oliver. I recall a studio room draped with heavy curtains which would keep the sound from the outside from disturbing the recording. Tommy Rockwell and Eli Oberstein were overseeing the session with engineer, Pete Decker cutting the masters. I was standing in the middle of the room like a lost child with one of those early electrical mikes in front of me and I proceeded to cut some takes. The King, Clarence and the boys were really something with their wonderful sincere accompaniment. I think that Eddie Durham, who later became such an important swing arranger, was the trombonist. Students of my recordings tell me that Eddie Lang was the guitarist although I do not remember anybody but a dark swarthy gent playing the guitar (Smiles!) I understand that the recordings were big hits for Okeh. Just a few years ago they came out on LP tracks on a series called Jazz Sounds of the Twenties issued by Odeon in Germany and England. Who would have ever thought that after thirty years they would be reissuing me!! (and in Europe, too!!)

About 2 weeks after my recording session Clarence booked a gig at the LITTLE THEATRE off Times Square on West 44th Street for the recording boys including the King and myself. I

recall that the boys were 'really dressed', wearing tuxedo black jackets, white dickies, black bowties, silver stripish pants, grey spats with black patent leather shoes - the latest in those days. The band played an overture of some real hot numbers, about 4 or 5 tunes, with the King really crying the Blues on his cornet. And then Clarence Williams, the pianist and leader, introduced me to the full audience. Rotating red, amber, green and blue stage lights were projected on the band and myself. I wore a \$750 white dress with sequins, rhinestones and beaded fringe and I waved a \$150 pink ostrich feather fan. The buckles and heels on my high heel shoes were silver and rhinestones and were \$50 not including the shoes. But I can tell you that I was really afraid to walk out on the stage - as I was not used to wearing high heels - but I did it. I sang Organ Grinder, Handy Man, Black Snake Blues and as an encore, the Song Of The Cotton-field. The Little Theatre audience including Tommy Rockwell were so wonderful as they applauded and applauded. I was really scared at first, but when I finished I was confident that I had really pleased them. Soon afterward I was on my way to Hollywood for the filming of HALLELUJAH and another great adventure in my life. The Little Theatre engagement was not the last that I was to see of King Oliver. About 5 years later we met again.

I happened to be in Moberly, Missouri, my home town in those days, for a few days rest from my hectic traveling schedule when I saw a big placard on a post, and there it was!!

KING OLIVER AND HIS ORCHESTRA

APPEARING AT AUSTIN HEIGHTS IN MOBERLY, MO.

I made sure that I would be at the bus station where the King would pull in, and made my way to the Cafe where all the bands made their first stop to eat and make arrangements for their rooms. The King arrived on schedule and we were so happy to see each other. We embraced and kissed. Some of the girls who were looking on were as good to say, "what is she putting down?", but they didn't know that it was really a brother and sister hug which is so common among entertainers and musicians. I remember the King saying, "Baby, can you show us where to get rooms?". But I was a step ahead of him. I had already spoken to Mrs. Fanny Collins who we called Aunt Fanny. She was a fine lady who would go out of her way to make rooms available for visiting musicians and ballplayers. But naturally I had prepared for the King personally at my home. All band leaders have a couple of musicians really close to them and the King asked me if I could spare two rooms at my home for them. I said, "Hell, yes, let's go!". Well, I was very happy and my family so happy to have such a famous man at our home that we made preparations for a party following their appearance.

What a party! We invited all our friends and they brought friends. My home was located in the section of Moberly called Kansas City Hill and honey! the King and his band blew the hill down (Smiles!) The party carried on until 11 am that morning. The police force who were usually very stern about this part of town were parked in five or six cars around our home - but apparently the King's music was so good to them - that not one word was said. Kansas City Hill was a mixed neighborhood. Lights were popping on in porches. People were sitting in them, some in swings, some on their lawns, enjoying the great jazz and blues of the famous King Oliver. I was screaming HANDY MAN, ORGAN GRINDER and BLACK SNAKE BLUES all night long. We drank up all my poor brother-in-law's home made wine plus at least fifty bottles of home brew and cleaned out the ice box (not Frigidaire-Smiles!) of everything that could be eaten. Although the band on their engagement did not make much money due to the fact that it was a weekday gig, I do not think they really cared, because they had such a heck of a time at my home afterward. The following night they left for Kansas City and that was the last time I saw my King Oliver. Just a few years later we all lost him. God bless him!

GEORGE "WILD CHILD" BUTLER

by Len Kunstadt

If you like your blues Chicago South Side hot with ingredients of bottleneck guitar, wailing harmonica and walking bass in accompaniment to a crying preaching vocal in the Sonny Boy Williamson tradition you're going to like the latest William Dixon entry for blues stardom.

George "Wild Child" Butler was born in Autaugaville, Alabama, on October 1, 1936. He claims that his mother gave him the "Wild Child" calling which has stuck with him to this very day. He was one of 12 children. Big brother, Eddie became a guitarist and is now in Montgomery, Alabama. George described his earliest musical adventures as "starting off sanctified and being raised up in the blues, all night juke and supper parties." The late Sonny Boy Williamson of Trumpet and Chess fame was his initial inspiration and he had his first chance to meet him in Detroit in 1957. His first pro job was in Alabama in 1956 with his own band who consisted of himself on vocal and harmonica, the late Birmingham the Big Bee on guitar and Drumming Cleve on drums. Afterward he became a wanderer traveling the country, and in his own words, "I traveled 46 States getting invaluable experiences of life, changing tires, doing all types of menial labor but carrying on all the time with my singing and harmonica." His first recording was in 1964 for a Birmingham outfit called Shaw. Two of the titles were Down In The Chili and Aching All Over. In late 1965 his travels took him to Willie Dixon's door. Willie liked what he heard, "I could see that he had the blues and that was good enough for me. I was going to do everything to get him off the ground." And that Willie did. Periods of vigorous training, a fresh blues outlook with some of Willie's fine hot blues compositions included, gave "Wild Child" the momentum to climb right into the recording race with two solid singles for the Shreveport, Louisiana Jewel label.

GEORGE "WILD CHILD" BUTLER, vo and hmca; Shakey Horton, hmca; Johnny Twist, guitar; Jack Myers, bass gr.; Vince Chappell, dms; Willie Dixon, 2nd vocal on (*)

TM 1723 JEWEL 769 Do Something Baby (Willie Dixon)
TM 1724 - - Hold Me Baby (Willie Dixon) (*)
TM 2002 JEWEL 780 Open Up Baby (George Butler) (*)
TM 2003 - - Big Momma, Little Momma (Willie Dixon)
JEWEL UNISSUED - AXE IN THE WIND
- YOU TREAT ME LIKE I TREAT YOU
- MOANING IN THE MORNING
- YOU MUST HAVE ANOTHER MAN
- RENT MONEY
- GONE AGAIN

Lately "Wild Child" has been on the road gigging from Newark New Jersey to Houston, Texas. In 1966 he was on a Chicago TV shot being featured with the Junior Wells Band singing Do Something Baby and Can You Use a Man. In the summer of 1967 he was in Houston, Texas, for the filming of the Life of Lightning Hopkins featuring L.H. "Wild Child" was included in the film singing My Baby Put Me Down and Aching All Over.

George "Wild Child" Butler has a simple philosophy of life. He would like his art to attract more happiness for himself and more friends, true ones just like his blues, through his gigs and records. Today, Willie Dixon is his mentor and inspiration - and what finer experience can you have in your corner than W.D.!!

COMING: Report on MUDDY WATERS Electric Circus Engagement; OTIS SPANN's latest recording session for Bluesway and an historic 3 day recording session of SIPPY WALLACE with the KWESKIN JUG BAND and OTIS SPANN.

LITTLE WONDER - A rare catalog

from the collection of Record Research

On page 5 you will find excerpt pages from one of the most rare collector's catalogs. The full catalog consists of 16 pages, 5 by 7" in size for each page, with drawings and type in black on a white background (slightly brownish now). It lists the output of that 5 1/2" one-sided rogue recording, "LITTLE WONDER" which once proliferated such outlet five and dime stores as the Woolworth chain during World War I.

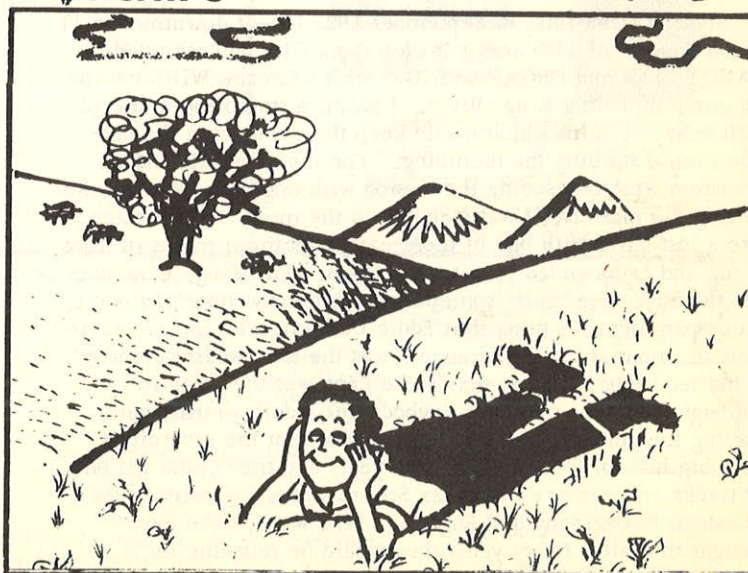
For the buyer it was a cheapo at 10 for a dollar. For the researcher of today the little one is a curiosity with its ilk immersed in intrigue owing to the fact that artist and band names were omitted. Apparently the sales philosophy was, "For a dime! Who cares!" That was then. But today the student spends weary hours digging his little ones against Columbia's and other labels of that period trying to determine who is singing, "Gootmon Is A Hootmon Now" with a vocalist listed as a "Novelty Soprano Solo" or who is the Band on the "Instrumental Descriptive March and Gallop", "The Midnight Fire Alarm". You really do not have any idea how distressing this can be!

The catalog on page 16 in near microscopic print gives you a slight indication of who Little Wonder was by listing, "LITTLE WONDER RECORD CO. BRIDGEPORT CONN.
SALES OFFICE: 2036 WOOLWORTH BLDG. NEW YORK"

Please note that on page 7 in the Pop Songs category, there's a listing of "Back To The Carolina You Love." Upon aural evidence (and that is what you have to practice for identification purposes) it happens to turn out to be an early Al Jolson recording effort. Still further listening of Little Wonders 1041, 1091, 1132 and 1169 will identify Wilbur Sweatman Jazz Band as the outfit playing Ringtail Blues, A Good Man Is Hard To Find, Kansas City Blues and Lucille respectively. Some opinion would suggest that Little Wonder was abbreviated Columbia's owing to their Bridgeport address. The late Wilbur Sweatman, who was a Columbia artist during the 1918 period, reported that his Little Wonder recordings were individually recorded.

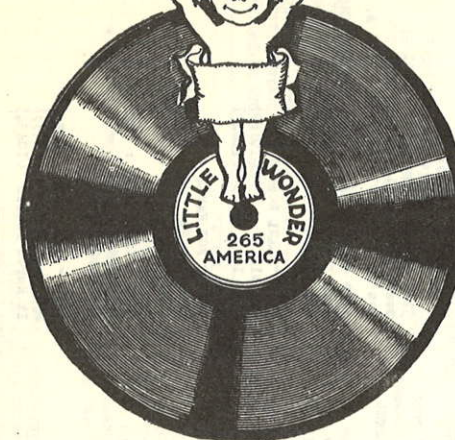
FURTHER NOTE: Please do not send in money for Little Wonder Records that you see in these pages as this is an historic display and not a sales media. And please do not ask for a sample copy of this catalog. As far as we know this is the only one in existence right now. Probably after the publication of this issue of RR we'll discover that there are 1000 others - and that somebody not only owns the matrices but a reissue program is on the way

RIM CHIPS



"Ah... stereophonic silence!"

LITTLE WONDER



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IRISH or RELATING TO IRISH

ALONG THE ROCKY ROAD TO DUBLIN. Tenor Solo. (Grant).....	254
BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS. Tenor Solo. (Moore).....	105
COME BACK TO ERIN, MONA DARLIN'. (Reed).....	384
DANCING 'NEATH THE IRISH MOON. Tenor Solo.....	165
HARP THAT ONCE THRU TARA'S HALLS, THE. Tenor Solo. (Moore).....	277
I'M ON MY WAY TO DUBLIN BAY. Duet.....	159
IF I KNOCK THE L OUT OF KELLY. (Grant).....	386
KILLARNEY. Tenor Solo. (Balfie).....	106
MY WILD IRISH ROSE. Tenor Solo. (Olcott).....	109
ON THE ROAD TO OLD KILLARNEY. Tenor Solo.....	323
SHE'S THE DAUGHTER OF MOTHER MACHREE. Tenor Solo.....	374
TIP TOP TIPPERARY MARY. Tenor Solo.....	93
'T WAS ONLY AN IRISHMAN'S DREAM. Tenor Solo.....	498
WHEN I DREAM OF OLD ERIN. Tenor Solo. (Friedman).....	161
WHERE THE RIVER SHANNON FLOWS. Tenor Solo.....	108
WON'T YOU SAY A WORD FOR IRELAND. Tenor Solo.....	K 703

MARCHES

AMERICAN REPUBLIC MARCH. Band.....	G 644
BATTLE MARCH. Band.....	240
BEN HUR CHARIOT RACE. Instrumental March. (E. T. Paul).....	381
BURNING OF ROME. Band.....	381
CHARGE OF THE LIGHT BRIGADE. Instrumental March. (E. T. Paul).....	297
DAUGHTERS OF THE AMERICAN REVOLUTION. Band.....	384
HANDS ACROSS THE SEA. Band.....	296
HIGH STEPPERS. Band. (Coolman).....	192
JOAN OF ARC. Medley, Two Step. March.....	L 707
(One of the three biggest hits of the year)	
JOLLY COPPERSMITH.....	22
LOVE ME AT TWILIGHT. (Grant).....	319
MIDNIGHT FIRE ALARM. Instrumental Descriptive March and Gallop.....	330
NEPHEWS OF UNCLE SAM. March. Band.....	L 607
PAUL REVERE'S RIDE. Instrumental March Gallop. (E. T. Paul).....	327
SECOND REGIMENT CONNECTICUT N. G. MARCH.....	M 723
STARS AND STRIPES FOREVER. Band. (Sousa).....	182
THIS END UP. (Hess. Arranged by Schultz).....	350
UNDER THE DOUBLE EAGLE. (Wagner).....	38
WASHINGTON POST MARCH. Xylophone Solo. (Sousa).....	F 661
WASHINGTON POST MARCH. Band. (Sousa).....	189
YALE BOOLA.....	190

Recording, materials and workmanship—high grade.



AMERICA. Trio.....	965
AMERICA I LOVE YOU. Tenor Solo. (Gottler).....	245
AMERICA NEEDS YOU LIKE A MOTHER. Vocal Solo.....	F 609
(An equally patriotic appeal to native and naturalized Americans.)	
AMERICAN PATROL. Xylophone Solo.....	562
AMERICAN REPUBLIC MARCH. Band.....	G 644
(A musical expression of American Patriotism.)	
CALL TO ARMS. Descriptive. Male Quartette.....	335
FOR YOUR COUNTRY AND MY COUNTRY. Tenor Solo.....	J 690
IT'S TIME FOR EVERY BOY TO BE A SOLDIER. Vocal Solo.....	G 635
(The Minute Song.)	
LET'S ALL BE AMERICANS NOW. Vocal Solo. (A timely patriotic hit).....	E 579
MEDLEY OF AMERICAN AIRS NO. 1. Band.....	184
MEDLEY OF AMERICAN AIRS NO. 2. Band.....	185
NEPHEWS OF UNCLE SAM. March. Band.....	697
(The right time and the right tune.)	
OVER THERE. (Gottler's Great War Song.) Dance No. 709.....	L 721
STARS AND STRIPES FOREVER. March. (Sousa).....	182
(In swinging rousing tempo)	
STAR SPANGLED BANNER. Band. (Key).....	G 643
(Stirs your patriotism to the utmost.)	
WE'RE ALL WITH YOU, MR. WILSON.....	199
WHAT KIND OF AN AMERICAN ARE YOU. Tenor Solo.....	K 675

POPULAR SONGS MUSICAL COMEDY HITS

AIN'T YOU COMING BACK TO DIXIELAND. Baritone Solo.....	L 715
(A Dixie song that's a real hit.)	
AMERICA NEEDS YOU LIKE A MOTHER.....	F 609
(A stirring patriotic song message whose natural merit is enhanced by its timeliness.)	
ANY LITTLE GIRL CAN MAKE A BAD MAN GOOD. Tenor.....	I 679
ARE YOU FROM DIXIE? Tenor Duet.....	357
AT THE END OF THE TRIAL.....	435
BACK TO THE CAROLINA YOU LOVE. Tenor Solo.....	20
BE GOOD TO CALIFORNIA, MR. WILSON.....	D 533
BEAUTIFUL ISLE OF SOMEWHERE.....	C 411
BRING ME A GIRL. Tenor.....	K 688
(The universal cry of the masculine heart.)	
BUZZIN' THE BEE. Duet. (Wells.) (See Instrumental No. E 583.).....	I 545
CHINATOWN, MY CHINATOWN. Tenor Solo.....	98
COME BACK TO ARIZONA. Solo.....	385
COME BACK TO NASHVILLE, TENNESSEE.....	D 487
CUMBERLAND. Tenor Solo.....	320
DANCING 'NEATH THE IRISH MOON. Tenor Solo.....	165
DOWN IN BOM BOM BAY. Tenor Solo.....	212

HAWAIIAN MUSIC

ALOHA OE. "Farewell My Love." Tenor Solo. (Liliuokalani).....	456
A song composed by Liliuokalani, the last Queen of the Hawaiian Islands, and famous not only for this fact, but for its real musical merit.	
DOWN HONOLULU WAY. Tenor Solo. (Burnett and Burke).....	897
FAVORITE HAWAIIAN HULA MEDLEY. Hawaiian Guitar Duet.....	B 460
HAWAII I'M LONESOME FOR YOU. Tenor Solo. (Gumble).....	K 702
(Going big. The wonderful swing to this song and the exquisite violin obligato makes you lonesome for more. See Vocal K 702.)	
HE LEI NO KAILUANI. "A Wreath for Princess Kailuani" Hawaiian Guitar Duet. (Hopkins).....	C 502
HONOLULU HICKY BOOLA BOO, THE. Fox Trot. (Von Tilzer).....	J 669
Full of lure of the South Sea Islands.	
HONOLULU MARCH. Hawaiian Guitar Duet.....	C 459
KILIMA WALTZ. Hawaiian Guitar Duet.....	A 458
MA MAIA O KA MAOLI. "Princess Lilileke." Hawaiian Guitar Duet.....	G 504
(Another irresistible number.)	
OH HOW SHE COULD YACKI HACKI WICKI WACKI WOO. Baritone and Tenor Duet. (A. Von Tilzer).....	B 484
SOUTHERN BLUES. Hawaiian Guitar Duet.....	E 501
THAT HULA HULA. Tenor Duet. (Berlin).....	360
UA LIKE NO A LIKE. "Sweet Constancy." Guitar Duet.....	401
WAILAWA WALTZ. Hawaiian Guitar Duet.....	D 519
YADDIE KADDIE KIDDIE KADDIE KOO. Hawaiian Guitar Duet. (Meyer).....	F 518

HUMOROUS

ABE KABIBBLE. "Does His Bit." Monologue.....	J 684
(Abe steps out of the comic page to make a recruiting speech right to the point.)	
COHEN OWES ME NINETY-SEVEN DOLLARS. Character Song.....	164
GOOTMON IS A HOOTMON NOW. Novelty Soprano Solo. (Grant).....	867
I'LL OPEN THE DOOR AND CLOSE THE DOOR.....	368
IZZY GET BUSY. Soprano Solo. (Brown).....	366
OHI DAT WATERMELON. Baritone and Tenor Duet.....	K 546
PREACHER AND THE BEAR.....	M 724
YIDDISHA BLUES.....	220
YIDDISHA MATINEE GIRL. Soprano Solo. (Burkhardt).....	364

FOR WILBUR SWEATMAN & AL JOLSON RECORDINGS ON LITTLE WONDER SEE RUST'S "JAZZ RECORDS" AND "COMPLETE ENTERTAINMENT DISCOGRAPHY" RESPECTIVELY.



THE "KING" CATALOG

A Listing in the Growth of Recorded Popular Music Americana
(a continuation) from 5201 through 5313 -
by Anthony Rotonde and Kurt Mohr

With this issue RR continues listing the catalog of the "KING" label. The following installments have appeared: issue 22 (April/May 1959) * - series 4100 thru 4400; issue 24 (Sept/Oct 1959)* - 4401 thru 4600; issue 25 (Nov/Dec 1959)* - 4601 thru 4800; issue 27 (March/April 1960) - 4801 thru 5000; issue 29 (August 1960) - 5001 thru 5099; issue 30 (October 1960) - 5100 thru 5200. This covered the period from 1945 thru early 1959. With this issue we commence with 5201. Due to the unavailability of issues 22, 24 and 25 (marked by an asterisk) we shall repeat in part the prefatory comments found in issue 22 in order to familiarize you with the origin of King. If there is sufficient demand we shall repeat the missing installments or perhaps present the entire series in a forthcoming Blues Research issue.

The company began about 1945 with a "King" and "Queen" label. The "King" label was used for country & western & sacred and the "Queen" label was used for the "Race Series" with a 4100 numerical sequence. At about 4160 the "Queen" label was dropped and the 4100 series was renamed "King" which it retains till this day. The early sides can be found on both labels.

The label specialized in Rhythm & Blues (then called 'Race') and country - western - sacred using different numerical and master series. The 4100 numerical series was devoted exclusively to R & B and remained so until 4830 in 1955 when with the mingling of hillbilly, Rhythm & Blues and Rock & Roll into the new rock a billy, all issues began to appear in the one numerical series.

The label based in Cincinnati, Ohio drew from Gotham, Harlem and Southern at the beginning, acquiring Earl Bostic from Gotham who has been one of the mainstays of the label. From Harlem-Chicago-Southern group came the Tab Smith's among others. In 1948 King acquired about 60 masters from the Sensation label highlighted by sides by Todd Rhodes. Also in the group were the Lord Nelson (Sonny Stitt) 'Standard' and sides by Milt Jackson, Russell Jacquet, Doc Wiley and others. In 1950 purchases from the Miracle catalog added Sonny Thompson to the label and in 1951 masters were purchased from Recorded In Hollywood. The Errol Garner sides issued on King were from this label.

5201 - JIMMY SCOTT :
Woke Up With You On My Mind (8952)
I'm Pulling For You (8999)

5202 - BOB KAMES :
Carolina Moon (598)
After The Ball (674)

5203 - EARL BOSTIC :
Up There In Orbit pt.1 (KST0151 A)
" " " pt.2 (KST0151 B)

5204 - BILL DOGGERT :
Ocean liner (10312)
The Madison (10316)

5205 - TED HUMPHRIES :
That A Night (14024)
Firm Foundation (14025)

5206 - LORENZ ALEXANDRIA :
Love Is Just Around The Corner (P.1316)
Ain't Misbehavin' (P.1320)

5207 - ROY BROWN :
Rocky Dicky Doo (10215)
I Never Had It So Good (10218)

5208 - RUBY WRIGHT :
Goodbye, Jimmy, Goodbye (4257)
Don't Take Me For Granted (8616)

5209 - EARL BOSTIC :
La Guaracha Cha Cha (10242-2)
Dancing In The Park (10255-2)

5210 - STANLEY BROTHERS :
The echo Of Your Smile (K.4157)
Swanee River Hoedown (K.4235)

5211 - WES VOIGHT :
I'm Loving In (G.3277)
Everything's The Same (G.7278)

5212 - BILLY STEELE : BILL GADDY :
A wonderful Thing (4258)
Real Love - True Love (4259)

5213 - TITUS TURNER :
Fall Out (14040)
Tarsan (14042)

5214 - BOB KAMES :
Sweet Night Of Love (4335)
You're Just A Flower From An Old B. (4336)

5215 - GENE REDD & THE GLOBETROTTERS :
Zeem Beat (10504)
Old Virginy Rock (10505)

5216 - EARL BOSTIC :
Gondola (10160)
Once In A While (10247)

5217 - RUBY WRIGHT :
Sweet Night Of Love (4335)
You're Just A Flower From An Old B. (4336)

5218 - BEVERLY ANN GIBSON :
A Heart Full Of You (G.7282)
On Yes My Love (10560)

5219 - THE WAREHOUTS :
Like Saying Something (K.4278)
Sugar Tooth (K.4279)

5220 - DON RENO & RED SMILEY :
Protesting (4252)
Socks (4255)

5221 - RUBY WRIGHT :
Sweet Night Of Love (4335)
You're Just A Flower From An Old B. (4336)

5222 - GENE REDD & THE GLOBETROTTERS :
Zeem Beat (10504)
Old Virginy Rock (10505)

5223 - EARL BOSTIC :
Gondola (10160)
Once In A While (10247)

5224 - BOB KAMES :
Sweet Night Of Love (4335)
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5225 - BEVERLY ANN GIBSON :
A Heart Full Of You (G.7282)
On Yes My Love (10560)

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Sugar Tooth (K.4279)

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Protesting (4252)
Socks (4255)

5228 - RUBY WRIGHT :
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5229 - GENE REDD & THE GLOBETROTTERS :
Zeem Beat (10504)
Old Virginy Rock (10505)

5230 - EARL BOSTIC :
Gondola (10160)
Once In A While (10247)

5231 - BOB KAMES :
Sweet Night Of Love (4335)
You're Just A Flower From An Old B. (4336)

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On Yes My Love (10560)

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Sweet Night Of Love (4335)
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Zeem Beat (10504)
Old Virginy Rock (10505)

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Gondola (10160)
Once In A While (10247)

5259 - BOB KAMES :
Sweet Night Of Love (4335)
You're Just A Flower From An Old B. (4336)

5260 - BEVERLY ANN GIBSON :
A Heart Full Of You (G.7282)
On Yes My Love (10560)

5261 - THE WAREHOUTS :
Like Saying Something (K.4278)
Sugar Tooth (K.4279)

5262 - DON RENO & RED SMILEY :
Protesting (4252)
Socks (4255)

5263 - RUBY WRIGHT :
Sweet Night Of Love (4335)
You're Just A Flower From An Old B. (4336)

5264 - GENE REDD & THE GLOBETROTTERS :
Zeem Beat (10504)
Old Virginy Rock (10505)

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Gondola (10160)
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Gondola (10160)
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5280 - BOB KAMES :
Sweet Night Of Love (4335)
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5281 - BEVERLY ANN GIBSON :
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5299 - GENE REDD & THE GLOBETROTTERS :
Zeem Beat (10504)
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5300 - EARL BOSTIC :
Gondola (10160)
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5301 - BOB KAMES :
Sweet Night Of Love (4335)
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5302 - BEVERLY ANN GIBSON :
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5



THE IRAGEN LABEL

Compiled by Ray Wile and Albert J. Franck

Several years ago one of the members of the Syndicate came up with a label which was unknown to him. He was at a loss to account for it and asked the group for help. I was surprised to see that it was a copy of an IRAGEN record. The IRAGEN label was an offshoot of Al Franck's International Records Agency and allowed him the pleasure of issuing artists or compositions that struck his fancy.

Last year I asked Mr. Franck for any information that he might have concerning his label and he came up with the following information.

1G-29-01 Bass blues (No mx. no.) Buzzington's Rustic Revelers
(10")
Brown jug blues (")
(Forerunners of the Hoosier Hot Shots. Musically, a much larger aggregation. Toured midwest, 1925-30. Members included Frank Kettering, Kenneth & Paul Trietsch and Charles O. Ward. Information supplied to Mr. Franck by John K. MacKenzie of Costa Mesa, Calif.)

1G-29-02 Holiday (Ponce) (No mx. no.) Lillian Crawford, Starr piano
(10")
In a mist (Beiderbecke) (No mx. no.)
Note: Both records were originally Gennett records. When Gennett turned its materials over to Decca these matrices were included. To the best of Al's knowledge Decca did not use them. They were both Gennett pressings. (One Mist on Champion)

2R-29-03 Trois nouvelles, op. 17 no. 1 in G major (Medtner) (Mx 1035)
(12")
Deux contes (Fairy tales) op. 20 no. 1 in B flat minor (Medtner) (Mx 1034)
Both played by Harry L. Anderson on a Steinway piano.

2R-29-04 Romance in D flat op. 24 no. 9 (Sibelius) (mx1037) Nocturne op 54 no. 4 (Grieg) (mx 1050) —Andre Skalski, Steinway piano

2R-29-05 Eloquence (Haydn) (mx 1027B)
(12")
Panie muzykancie prosim zgrac walca (Master musician, please play a waltz) from Kurpie Songs (Szymanowski); Dokad mnie chesz za ponniec (Gomolka); Znasz-li ten kraj (Knowest thou the land) (Moniuszko); and Krakowisk (Wallek-Walewski) (mx 1028A) Sung by Music Makers, cond. by Skalski. Personnel included: Helen Snow, sop.; Miss McCulloch, sop.; Miss Sinclair, mezzo-sop.; and Mildred Kreuder, cont.; Colin O'Moore, tenor; Mr. Bacon, tenor; Joseph Posner, baritone; Wendell Robinson, counter-tenor; Alfred Olden, basso profundo; Mrs. Joseph Morris, piano.

2R-29-06 a) Jag langtar dig & b) Skogen sover (Alfven) (12")
(Mx 1051) Helen Snow, sop.; Der Wanderer (Schubert) (mx1031) Joseph Posner, bar. Both acc. by Skalski -03- through -06 Recorded by Reeves studio. They were first pressed by Harrison and later by Caiden).
2H-29-07 Air Varie (Arthur Prior) Jaroslav Cimerá trombone, pf. acc. (85153A)
(12")
Phenomenal Fantasia (Frederick N. Innes) Ernest Pechin, cornet, pf. acc. (85228A)
This record was recorded by the Homer Rodeheaver Studio in Chicago. Pressed by Harrison.
Mr. Cimerá was first trombonist of the Chicago N. B. C. orch.; Pechin was its first trumpet player.

While other masters were cut and are in the possession of Mr. Franck there were no other issues.

P. S. Ed, note: The Gennetts of Buzzington's Rustic Revelers, a good jug band, and Lillian Crawford's piano efforts are perhaps some of the rarest recordings extinct. Therefore their re-issuance on the IRAGEN label had even greater significance. As far as we know there is only one known copy of the Crawford item, that being a green label Gennett owned by John Baker. Bix researchers would be enlightened to hear Lillian's treatment of Bix's, "IN A MIST."

CLEO GIBSON - 11th HOUR RESEARCH (see RR 86)
data from researcher, John Baker, Columbus, Ohio

The Cleo Gibson controversy appearing on Page 9 of Record Research #86 is of personal interest to me. I discovered in 1937 that this recording was adjacent to the J. Neal Montgomery session and that the same horn man played on both. My recollection is that I wrote a letter which was reproduced in the old JAZZ INFORMATION, and that this was the earliest information on this subject published anywhere.

Kenneth Hulsizer first called my attention to the Cleo Gibson coupling and in fact my library copy which was his duplicate, was a gift from him.

Ken felt that Cleo was actually Ma Rainey. After considerable listening, however, I told Ken at that time that I was sure it was Bessie Smith. Consequently, I was gratified to read in Record Research about a year ago, Victoria Spivey's similar opinion.

In February of this year, I had occasion to place a phone call to Atlanta to discuss a matter with Kenneth Lowenstine, a jazz buff, with whom I had never communicated previously. When our business had concluded I told him about the Cleo Gibson history. The following day he called me back and informed me that on his own initiative he had phoned J. Neal Montgomery and asked him about the Cleo Gibson record. Lowenstine says that Montgomery denied knowing anyone by that name, but remembered that record session and that, in addition to the two instrumental sides recorded, they accompanied Bessie Smith on two numbers.

This is not the end of my story. My brother and his wife made their home in Atlanta since the early 50's. However, in July of this year my sister-in-law passed away and I attended her memorial services. On this occasion due to business pressures I arrived in Atlanta the evening prior to the funeral and proceeded back to Columbus immediately after the services were concluded. I intended to visit Mr. Montgomery but was compelled to settle for a telephone call.

He remembered me from a letter I had sent him several months previously about the Cleo Gibson matter but he had failed to send me a reply because he had misplaced the letter. He said that he had a stroke several years ago and that he wasn't feeling well and that he suffered some loss of memory. I tried to get him to remember the Cleo Gibson session, mainly in order to hear with my own ears that Cleo was actually Bessie Smith.

If I had not run into inconsistencies and reversals in my past jazz research endeavors during interviews with other jazzmen, the results of my discussion with Montgomery might have been a shock. The plain truth is that he still denied ever knowing of any singer named Cleo Gibson; and, unhappily, he also claimed that he never saw or met Ma Rainey or Bessie Smith in his life. When I asked the identity of the singer he did accompany on the Okeh session, he claims he doesn't remember and he isn't certain that he ever knew her identity.

This still leaves the matter up in the air. Due to Montgomery's stroke and resulting lapses of memory, he may be incapable of accurately recalling the details necessary to confirm or disaffirm the information previously published or conjectured. It is also possible that he might have actually accompanied Bessie Smith in the studio but did not know her true identity. I can not assume that in the late 20's everyone, even including professional Negro musicians in Atlanta, knew what Bessie looked like and could have readily identified her. Moreover, if Okeh actually did record Bessie, notwithstanding the fact that she was under contract with Columbia, we have to assume that every precaution was taken to minimize the chance of discovery; in fact, the recording director may have devised plans or recording procedures which would make the identification of the vocal artist by the accompanists difficult or impossible, perhaps even including a disguise or face mask. This may appear to be far-fetched but certainly not inconceivable.

"HOT AND HEAVY" on PERFECT RECORDS WITH HERB MORAND!!; W. C. HANDY'S RECORDING WITH THE MAHARA'S MINSTRELS?!!

research from Archive of New Orleans Jazz Curator, Richard B. Allen, New Orleans, Louisiana.

In going through some notes from around 1950, I found the following:

"Herb, Co & pf
Hot & Heavy
La. Breakdown/Memphis
Rag Perf 110"

I am sure I passed this information on to my then-partner Orin Blackstone, but it will probably never be published by him. I feel certain that Herb Morand told me he made the above record. He was in New York in 1926, playing with Cliff Jackson. Any ideas? Who has the record? Would Cliff Jackson be the pianist? Herb said that he was on the Palooka Washboard Band recording also.

In one of W. C. Handy's books, I believe FATHER OF THE BLUES, there is a reference to his recording with Mahara's Minstrels. I thought this reference to Handy's recording might be of interest to you or your readers. Does anyone know anything about it?

DUKE ELLINGTON ON CAMAY, STARDUST and VERNON LPs

More from John P. Miller!

Can anyone give me information on the Camay CA 3038 "The Duke and The Ladies?"

(Ed: See RR 71, p7-Ernie Edwards lists Duke Ellington and Ada Leonard for Camay CA 3038. Any other data??)

More on Duke:

Camay CA 3044 "Hail To The Duke."

I tried to buy this from the manufacturer about two years ago. He never replied. However some time later I got it from a discount book and record mail order house on Long Island. It was on the Stardust label. SIDE 1: JUMPIN' PUMKINS

Portrait No. 1 (Portrait of Bert Williams)

Portrait No. 2 (Portrait of Bojangles)

Mood Indigo

SIDE 2: BOY MEET HORN

Bakhim (bakiff)

Moon Mist

Can anyone supply any information on this one? (Ed: Edwards lists the above (RR 71, p7) as Camay 3043 and describes the LP, "both sides have titles by the Ellington (with Louis Bellson) band of 1951."

More on Duke:

Vernon LP. 517 a cheapie.

"Duke Ellington and His Orchestra" "INFERNO!"

Only two tracks of this one are Ellington and both are mislabeled!!

Side 1

Overture To A Jam Session Pt. 1 (Really is part 2)

Overture To A Jam Session Pt. 2 (Really is part 1)

The rest of the lp. is some small group and not very good at that. The Ellington sides are from Musicraft. Which bring up a point! Have any other sides ever been reissued on so many labels? At one time I had counted six or seven cheapies with some grouping or other of these sides.

8

FILLING IN DISCOGRAPHICALLY



PHIL HARRIS WITH CAROL LAUGHNER IN AUSTRALIA IN 1926!! (see RR 84, page 6 "Halstead")

Data from leading Australian researcher, Mike Suitcliffe of New South Wales, Australia

Reference to musicians coming to Australia. I can add some more to this:

The four musicians named: Phil Harris (d); Chuck Moll (reeds); Frank Remley (gr) and Carol Laughner (pno) were joined by another American "Ritz" Richardson (bass/tuba) and five Australian musicians, to play at the Palais de Danse, St. Kilda, Melbourne.

The band went under the name of CAROL LAUGHNER'S PALM GROVE ORCHESTRA and opened there November 29, 1926. Season lasted probably about 6 months.

The five Australians were:

Two trumpets (from amongst these three -

Bob Adams, Len Niven, Jerry Coughlan).

Trombone - Frank Coughlan

Saxes - Arthur Morton, Ern Pettifer

Moll, Remley, Harris were a vocal trio in the band. (This is THE Phil Harris by the way). (See Photo).

P. S. If interested I can offer many more details on American bands that played here in the 1920's and 1930's. (Please do -- ed).

AILEEN STANLEY IN ENGLAND (Re: 81, 82, 84)

recollections of Allan D. Meyer, Orinda, California

I was very interested in reading the correspondence in Issue 84 in regard to Aileen Stanley.

Miss Stanley was in my home town of London, England, toward the end of 1925, but I can't remember whether I saw her in the basement nightclub of the Piccadilly Hotel, where Dad threw a party for me on my 21st birthday (Sept. 17, 1925) in one of London's many music halls (vaudeville) or whether it was at a Sunday afternoon benefit concert for the Stage Artists' Guild.

However, I do remember that she sang "When my Sugar walks down the Street" which was later recorded.

Digressing, I would also like to say that, while at the Piccadilly Hotel, I saw a notice that the Charleston would be introduced the following week by a Miss Bee Jackson. Also, while travelling in Germany in 1924 I heard James P. Johnson's "Old Fashioned Love" (Running Wild) sung in German.

ATTENTION: When replying to this section please list your source of information and the appropriate RR issue where the subject matter is situated.

BAKER MILLIAN, "LIVING LEGEND"

(see RR 76, 79, 81, 85)

Information from Paul A. Larson of Lakewood, N.J.

Dear Sirs:

In connection with letter from Bill Thompson re: Baker Millian, I would like to add some comments. I have been corresponding with Baker in connection with my research on Bunk Johnson for over a year. Nellis Lutchter first suggested I write to Baker as a source for Bunk material. Perhaps your readers would like to have some background information on this "Living Legend" as some one called him. I first heard of him through a mention in the weekly newsletter of the old Hot Jazz Society of San Francisco (really only the producer of the Sunday sessions at CIO Hall, Dave Rosenbaum) which mentioned that a "Millian Baker" was in the audience at the session of 7-25-43, and was an old friend of Bunks who had been sought after by the King Oliver Band that was touring the south-west in summer of 1930 but was unable to be located, and had not seen Bunk for some 13 years prior to visit at CIO hall. This mention was in turn picked up by George Hoefer and carried as a part of his HOT BOX column in DOWNBEAT on 11-1-1943. In writing to Hoefer to ask who this could be, he suggested that it might be Baker Millian, the old Tenor man from Boots & His Buddies, the great SW area band. At almost the same time Ralph Gleason suggested I write to Nellie Lutchter who he recalled as having played with Bunk in 1929 or 30. I did this and received the information that Millian was a member of this group and where to contact him, which I did. Millian informed me that he played two jobs with Bunk while Bunk was in the SF area in 1943-44, one at Cooks Union Bldg. and another at Sweets Ballroom both in Oakland. He also gave some background information on himself which I think your readers will find most interesting.

Millian was born 2-3-1908 in Crowley, La. to Adam Millian, who like Bolden was a barber by day and a cornet player by night, and Ella who was a seamstress and also Organist at the Trinity Methodist Church in Crowley. With this background he soon was taking an interest in music going first to the piano, then to C melody sax, the alto and finally the tenor (which he still plays) with Boots band. He attended public schools in Crowley and was graduated from Crowley's 7th District H. S. He started his musical career with the Yelping Hound Jazz Band of Crowley, then went to New Orleans to join Chris Kelly's band which was at that time featuring both George Lewis and Red Allen. He returned to Crowley to play with the Yelping Hounds as well as the Black Eagle Band under the direction of Evan Thomas and with Bunk Johnson now in both groups. Millian was also with Bunk in the Imperial Band at Lake Charles, which also included Nellie Lutchter on piano and her father Issac Lutchter on bass. The above jobs with Bunk were from 1927 through 1929. In 1929 Millian was with the Buffalo Rhythm Stompers, Lubbock, Texas, then he moved on to Clovis, New Mexico for about a year. 1931 saw him with the Giles Mitchell Orch. of Houston, Texas. Arnett Cobb and Millian were in the same reed section together for the year of 1932 with the Chester Boone Orch. of Houston. 1933 was the year that Millian began his 5 year association with Boots Douglas & His Buddies. After this he tired of all the traveling and settled in the Oakland area, started working in the Post Office and playing only local gigs in Oakland-San Francisco, except for a tour of duty in the Army starting in January of 1944. Millian was on all the Boots & His Buddies records as well as recording with Chick Morris and Ivory Joe Hunter Bands. At present he is still very active in music and plans are under way to bring him to England for a tour. So in this sense you could call Baker C. Millian a "LIVING LEGEND".

THE CREOLE CROONER AND FRANK KERNELL

data from historian, Jim Walsh, Vinton, Virginia
"The Creole Crooner" on Columbia was Norman Clark. "Frank Kernell" was the baritone who usually called himself S. H. Dudley and was famous as a soloist and a member of the Haydn Quartet. Under his real name of S. H. Rous, he was for many years prior to his retirement in 1919 assistant manager of the Victor A&R department, Victor catalog and monthly supplement editor and author of the first edition of the Victor Book of the Opera. Quite a man!

SPIKE JONES ALUMNI (see RR86), CINDY WALKER with SPIKE JONES ON DECCA!?

data from Randy Morris of No. Hollywood, Calif.

In regard to Walter Mitchell's request for Spike Jones alumni. (Issue 86): First of all, thanks for taking the time to write about this. It isn't often I hear of such a fan!

Del Porter is still alive, and he is retired. If you had done your Jones homework, you would find that Del's record of Mother Goose Medley/MacDonald Had a Farm was released in 1946. He crops up again on "Spike Jones Plays the Charleston" made in 1949 under the singing alias of Gil Bert and Sully Van. This was in the days of tape, so you hear him singing a duet with himself. Around 1952, Del did some sides for the "Bottoms Up" album under his own name. This set of discs was also by Spike. Between 1946 and 1949 Del was working for Tune Towne Tunes, Spike's music publishing company.

Red Ingle died about two years ago. Besides being with Spike, he had his own records for Capitol and later made some short films.

Now I have a query. Can anyone tell me who the band is that is backing Cindy Walker on her little-known Decca records? I have reason to believe it is Spike's band for these reasons:

1) About the time these Walkers were made, Spike backed her for Standard Radio transcriptions.

2) Spike was staff drummer for Decca at this time, besides being with John Trotter's orch.

BILLY MURRAY'S LAST RECORDS (see RR 86)

Corroborating data from Allen Debus, Chicago, Ill.

In the auction No. 2424 is not Billy Murray's last record. He made the following Bluebirds with Harry's Tavern Band;

B-10811 It's the Same Old Shillelagh/other side vc by Jimmy Ray

B-10926 When Paddy McGinty Plays the Harp/The Irish Were Egyptians Long Ago

B-10980 The Beard in the Gilded Frame/The Guy at the End of the Bar

B-10995 I'd Feel At Home If They'd Let Me Join the Army/'Twas Only an Irishman's Dream

B-11071 That's How You Can Tell They're Irish/The Hat My Father Wore

B-11134 When I See All The Loving They Waste On Babies (I Long For the Cradle Again)/He Took Her For a Sleighride (In the Good Old Summer Time)

These records sold well enough so that for years Rol's Record Store in Chicago had a special bin filled with them from the juke box trade. However, even these were not his last sides for in 1942 he teamed up with Monroe Silver to make their last recordings--and incidentally the last of a long line of "Casey" and "Cohen" recordings -- Beacon 2001 Casey and Cohen in the Army (2 parts)

TENNESSEE HAPPY BOYS (Edison 51587) and MISSOURI JAZZ BAND (Domino 3629) - Who's the Cornetist??

Query from researcher, Dave Kingsbaker, Oshkosh, Wisconsin.

For many, many years, I've had a copy of "I Miss My Swiss" by the TENNESSEE HAPPY BOYS on Edison 51587 and always wondered who the cornetist was that soloed one full chorus.

Some time back, I came across a recording by the MISSOURI JAZZ BAND on Domino 3629 on which this same cornet player is heard. At least the styles are identical! The titles are:

A side "Who" (matrix no. (label1) 16311)
(matrix no. (margin) 6311-5)

B side "Nobody's Business"
(matrix no. - label - 16336)
(matrix no. - margin - 6336-2)

My guess is that the soloist is RED NICHOLS but it's only a guess.

I would certainly appreciate someone clearing up the above matter for me.

9

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